

# Mass for Double Choir

## Sanctus

Mendelssohn F.

**Con moto**

Soprano 1

*p* San - ctus, san - ctus, san - - - ctus, san - ctus, *f* san - ctus,

Alto 1

**Choir 1**

Tenor 1

*p* San - ctus, san - ctus, san - - - ctus, *f* san - ctus,

Bass 1

*p* San - ctus, san - ctus, san - - - ctus, *f* san - ctus,

*p* San - ctus, san - ctus, *f* san - -

Soprano 2

*p* San - ctus, san - ctus, san - - - - - ctus, *f* san - ctus,

Alto 2

**Choir 2**

Tenor 2

*p* San - ctus, san - ctus, san - - - - - ctus, *f* san - ctus,

Bass 2

*p* San - ctus, san - ctus, san - *f* - -

*p* San - ctus, *f* san - ctus,

san - ctus, san - - - ctus, Do - mi - nus De - us Sa - ba - oth. *f* Ple - ni sunt cae -

san - ctus, san - - - ctus, Do - mi - nus De - us Sa - ba - oth. *f* Ple - ni sunt cae -

8 san - ctus, san - - - ctus, Do - mi - nus De - us Sa - ba - oth. *f* Ple - ni sunt cae -

- - - - - ctus, Do - mi - nus De - us Sa - ba - oth. *f* Ple - ni sunt cae -

san - ctus, san - - - ctus, Do - mi - nus De - us Sa - ba - oth. *f* Ple - ni sunt cae -

san - ctus, san - - - ctus, Do - mi - nus De - us Sa - ba - oth. *f* Ple - ni sunt cae -

8 san - ctus, san - - - ctus, Do - mi - nus De - us Sa - ba - oth. *f* Ple - ni sunt cae -

san - - - - - ctus, Do - mi - nus De - us Sa - ba - oth. *f* Ple - ni sunt cae -

li et ter - ra glo - - - ri - a tu - - - a. Ho - san - na in ex -

li et ter - ra glo - - - ri - a tu - - - a. Ho - san - na in ex -

8 li et ter - ra glo - - - ri - a tu - - - a. Ho - san - na in ex -

li et ter - ra glo - - - ri - a tu - - - a. Ho - san - na in ex -

li et ter - ra glo - ri - a tu - a, glo - ri - a tu - a.

li et ter - ra glo - ri - a tu - a, glo - ri - a tu - a.

8 li et ter - ra glo - ri - a tu - a, glo - ri - a tu - a.

li et ter - ra glo - ri - a tu - a, glo - ri - a tu - a.

32

32

cel - sis, ex - cel - sis, ex - cel - sis, ho - san - na in ex - cel - sis.

cel - sis, ex - cel - sis, ex - cel - sis, ho - san - na in ex - cel - sis.

cel - sis, ex - cel - sis, ex - cel - sis, ho - san - na in ex - cel - sis.

cel - sis, ex - cel - sis, ex - cel - sis, ho - san - na in ex - cel - sis.

san - na in ex - cel - sis, ho - san - na in ex - cel - sis, ho - san - na in ex - cel - sis.

san - na in ex - cel - sis, ho - san - na in ex - cel - sis, ho - san - na in ex - cel - sis.

san - na in ex - cel - sis, ho - san - na in ex - cel - sis, ho - san - na in ex - cel - sis.

san - na in ex - cel - sis, ho - san - na in ex - cel - sis, ho - san - na in ex - cel - sis.

**p** Be - ne - dic - tus qui ve - nit in no - mi - ne, in no - mi - ne

Do - mi - ni, ***f*** Ho - san - na in ex - cel - sis, ho - san - na in ex - cel - sis,

First system of musical notation, measures 52-57. The score is for a choir with four parts: Soprano, Alto, Tenor, and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "na, *ff* ho - san - na in ex - cel - sis." The music features a strong dynamic of *ff* (fortissimo) starting in measure 53. The Soprano and Alto parts have long, sustained notes, while the Tenor and Bass parts have more rhythmic movement. The system ends with a double bar line.

ho - san - - *ff* - - - na in ex - cel - - - sis.

Second system of musical notation, measures 58-63. The score continues with the same four parts: Soprano, Alto, Tenor, and Bass. The lyrics are: "na, *ff* ho - san - na in ex - cel - sis." The music continues with the same strong dynamic of *ff*. The Soprano and Alto parts have long, sustained notes, while the Tenor and Bass parts have more rhythmic movement. The system ends with a double bar line.

ho - san - - *ff* - - - na in ex - cel - - - sis.